



Department of Music  
University of Alberta

# Collegium Musicum

Five Centuries of Early Music

Friday, November 25, 1988

8:00 p.m.

Convocation Hall  
Arts Building  
University of Alberta



## Programme

### Song of the Ass (12th Century)

Orientis partibus

### Alle, psallite-Alleluya (13th Century)

### Three Psalms (1564, 1565)

Psalm 36 Du Malin le meschant vouloir  
Psalm 142 J'ay de ma voix a Dieu crié  
Psalm 140 O Dieu, donne-moy delivrance

Claude Goudimel  
(ca.1510-1572)

### Vespro del Beata Virgine (1610)

Claudio Monteverdi  
(1567 - 1643)

#### Pulchra es, amica mea

(Concerto for 2 solo voices)

*Sally McIntosh, Barbara McKinley, sopranos; Paul Polushin, gamba;  
Marnie Giesbrecht, organ*

### Musae Sionae (1605 - 1610)

Michael Praetorius  
(1571-1621)

In dulci jubilo (two choirs)

Allein Gott in der Höh sei Ehr (three choirs)

*Sally McIntosh, Barbara McKinley, sopranos; Paul Polushin, gamba; Glen Sægger, organ*

### Organ Mass for the Parishes (1690)

Francois Couperin  
(1668-1733)

*Bruce Wheatcroft, organist*

Kyrie-Christie-Kyrie (alternating choir-organ-choir)

Récit de Chromhorne

Gloria: 4th, 5th and 6th Coupiets (alternating solo-organ, solo-choir, solo-organ)

Gratias agimus

Dómine Déus, Rex caeléstis: Dialogue sur les Tompettes, Clairon et Tierces du

Grand Clavier et le Bourdon avec le Larigot du Positif

Dómine Fili

Dómine Déus, Agnus Dei

Qui tollis peccata mundi

Qui tollis peccata mundi: Tierce en Taille

Offertoire sur les Grands jeux (organ)

Agnus Dei (alternating choir-organ-choir)

Plein chant de l'Agnus Dei en Basse et en Taille alternativement

Ite, missa est (choir)

Déo gratias: Petit plein jeu (organ)

*David Oyen, Barbara McKinley, Mark Israel, Wendy Grønnestad, Sally McIntosh, soloists;  
all members of the Collegium Ensemble (instrumentalists and singers) make up the choir.*



## Intermission

### Lamento di Tristan, with Rotta (14th Century Estampie)

*Sabina Qureshi, viola; Liane Gayler, recorder; William Taylor, cornamuse;*

*Glen Segger, Tariq Hussain, Michael Clark, percussion*

### Ecco la primavera

Francesco Landini

(1325-1397)

*Nicola Boer, soprano, Wendy Grønnestad, alto; Liane Gayler, Mathieu Welsh,*

*recorders; Glen Segger, Tariq Hussain, Michael Clark, percussion*

### Fantasia a 6 in g, no. 2

William Byrd

(1543-1623)

*Herb Taylor, Sally McIntosh, David Oyen, Nancy Bell, Mathieu Welsh, Liane Gayler.*

### Three English Songs

#### Sweet was the Song the Maiden Sung

Anonymous

(Arranged for recorders and gamba)

*Barbara McKinley, soprano; Sally McIntosh, Liane Gayler, William Taylor,*

*recorders; Paul Polushin, gamba.*

#### Come sirrah Jack ho (1608)

Thomas Weelkes

(ca.1575-1623)

*Sally McIntosh, Sabina Qureshi, Tariq Hussain*

#### Sing we and chant it

Thomas Morley

(1557-1602)

### Sacrae Symphoniae (1597)

Giovanni Gabrieli

No. 12 Canzon in echo duodecimi Toni a 10

(1557-1612)

*Malcolm Forsyth, Director; Marnie Giesbrecht, Glen Segger, organists; Len Busse,*

*Tina Ross, Allan Gilliland, Dwayne Paulson, trumpets; Christopher Gongsos, Jeff Nelson,*

*Dale Green, horns; Mike Kryvenchuk, Linda Reinholdt, Craig Brennan, trombones.*

## Members of the Collegium Musicum Choral Ensemble

Nicola Boer, Sally McIntosh, Barbara McKinley, Christine Janicki,  
Wendy Grønnestad, Sabina Qureshi, Michael Clark, Tariq Hussain,  
Kenneth Chen, Mark Israel, Glen Segger, David Oyen.

## Texts and Translations

### Song of the Ass

Orientis partibus  
Adventavit asinus  
Pulcher et forissimus  
Sarcinis aptissimus  
*Hez, Sir Asne, hez.*

Aurum de Arabia  
Thus et myrrham de Saba  
Tulit in ecclesia  
Virtus asinaria  
*Hez, Sir Asne, hez.*

Amendicas, asine,  
Ilan satur de gramine,  
Amen, amen itera,  
Aspernare vetera,  
*Hez, Sir Asne, hez.*

Out from the lands of Orient  
Was the ass divinely sent.  
Strong and fair was he,  
Bearing burdens gallantly.  
*Heigh, Sir Ass, oh heigh!*

Red gold from Arabia,  
Frankincense and, from Sheba,  
Myrrh he brought and, through the doo.  
Into the Church he bravely bore.  
*Heigh, Sir Ass, oh heigh!*

Stuffed with grass, yet speak and say  
Amen, ass, with every bray:  
Amen, amen say again:  
Ancient sins hold in disdain.  
*Heigh, Sir Ass, oh heigh!*

### Alle, psallite-Alleluya

Alle, psallite cum luya  
Alle, concrepano psallite cum luya  
Alle, cordevoto Deo toto psallite cum luya,  
Alleluya.

*Alle - praise with luya*  
*Alle - with a full and devoute*  
*praise God with luya*

### Psalm 36

Du malin le meschant vouloir  
Parle en mon coeur et me fait voir  
Qu'il n'a de Dieu la crainte;  
Car tant se plait en son erreur  
Que l'avoir en haine et horreur  
C'est bien force et contrainte.  
Son parler est nuisant et fin;  
Doctrine va fuyant, à fin  
De jamais bien ne faire;  
Songe en son lit meschanceté,  
Au chemin tors est arresrè.  
A nul mal n'est contraire.

He who in evil does rejoice  
Hears in his heart a wicked voice  
It whispers and it flatters  
It lures him on, and he obeys  
Till from Thy fear O LORD, he strays  
And him Thy anger shatters  
His words are lies, his wisdom gone;  
All his transgressions urge him on,  
He does their will with pleasure  
Upon his bed he plans deceit,  
On ways of sin he sets his feet,  
His evil is his treasure

### Psalm 142

J'ay de ma voix à Dieu crié,  
J'ay de ma voix mon Dieu prié;  
J'es pan tout mon coeur devant lui,  
Et lui declare mon ennui.

With all my voice to God I cry;  
I call upon the Lord most high.  
Before his face my grief I show,  
And tell my trouble and my woe.

### Psalm 140

O Dieu, donnemoy delivrance  
De cest homme pernicieux  
Preserve moy de la nuisance  
De cest homme malicieux,

Lord, rescue me from foes, I pray Thee;  
From all their fury, save my life.  
Their hearts plan evil to betray me;  
They daily stir up war and strife.

## Pulchra es

Pulchra es, amica mea,  
suavis et decora filia Jerusalem.  
Pulchra es, amica mea,  
Suavis et decora sicut Jerusalem,  
terribilis ut castrorum acies ordinata.  
Averte oculo tuos a me,  
quia ipsi me avolare fecerunt.

Thou art beautiful, O my love,  
gentle and comely as a daughter of Jerusalem.  
Thou art beautiful, O my love,  
gentle and comely as Jerusalem,  
terrible as an army arrayed for battle.  
Turn away thine eyes from me,  
for they have made me flee.

## Musae Sionae

### In dulci jubilo

In dulci jubilo  
nun singet und seydt froh,  
unsers herznes wonne  
liegt in praesepio,  
und leuchtet als die sonne,  
matris in gremio,  
Alpha es et O,  
Alpha es et O.

In sweet rejoicing  
sing now and be glad!  
Our heart's delight  
Lies in the manger  
and shines like the sun  
in his mother's lap.  
You are Alpha and Omega.  
You are Alpha and Omega.

## Allein Gott in der Höh sey ehr

Allein Gott in der höh sey ehr,  
und dank für seine gnade,  
darum, dass nun und nimmermehr  
uns rühren kan kein schade,  
einn wohlgefalln Gott an uns hat,  
nun ist gross fried ohn unterlass,  
all fehd hat nun ein ende.

Glory be to God alone on high  
and thanks for his mercy,  
for harm cannot touch us now  
or in the future.  
God has goodwill toward us.  
Now there is great peace without pause;  
all quarrels now have an end.

Wir loben, preisn, anbeten dich,  
für deine ehr wir danken,  
dass du, Gott Vater, ewiglich  
regierst ohn alles wanken,  
ganz ungemessn ist deine macht,  
fort geschicht, was dein macht,  
wohl uns des feinen Herren.

We praise, laud and worship you.  
We give thanks for your glory;  
that you, God Father, reign eternally  
without wavering.  
Your power is completely unmeasured;  
It does whatever your will considers.  
Happy we, for our great Lord.

O Jesu Christ, sohn eingeborn  
deines himmlischen Vaters,  
versöhner dern, die warn verlohren,  
du stiller unsers haders;  
lamm Gottes, heilger Herr und Gott,  
nimm an die bitt von unser noth,  
erbarm dich unser aller.

O Jesus Christ, only begotten  
Son of your heavenly Father  
reconciler of those who were lost,  
settler of our disputes.  
Lamb of God, Holy Lord and God,  
accept the prayer from our distress.  
Have mercy on us all.

O heilger Geist, du höchstes gut,  
du allerheilsamster tröster,  
fürs teufels gwalt fortan behüt,  
die Jesus Christus erlöset  
durch grosse martr uns bitterm tod,  
abwend all unser jammr und noth,  
dazu wir uns verlassen.

O Holy Spirit, your highest possession,  
you most beneficial comforter,  
guard us henceforth from the devil's power,  
from which Jesus Christ releases us by  
his great agony and bitter death.  
Turn away all our misery and distress.  
We depend on it.



## Organ Mass for the Parishes

### Kyrie

Kyrie, eléison.  
Christe, eléison.  
Kyrie, eléison

Lord, have mercy.  
Christ, have mercy.  
Lord, have mercy

### Gloria

Gratias agimus tibi  
propter magnam glóriam túam.  
Dómine Dóus, Rex caeléstis,  
Dóus Pater omnípotens  
Dómine Fili unigénite Jésu Christe  
Dómine Dóus, Agnus Déi, Filius Patris.  
Qui tóllis peccata móndi,  
miserére nóbis.  
Qui tóllis peccata móndi,  
súscipe deprecatióem nóstram.

Thanks we give to Thee  
because of the great glory that is Thine.  
O lord God, King of Heaven  
God the Father Almighty.  
O Lord the Son only begotten, Jesus Christ.  
O lord God, Lamb of God, Son of the Father.  
Who takest away the sins of the world,  
have mercy on us.  
Who takest away the sins of the world,  
receive this prayer of ours.

### Agnus Déi

Agnus Déi,  
qui tóllis peccata móndi:  
miserére nóbis.  
Agnus Déi,  
qui tóllis peccata móndi:  
miserére nóbis.  
Agnus Déi,  
qui tóllis peccata móndi:  
dóna nóbis pacem.

Lamb of God,  
who takest away the sins of the world:  
have mercy on us.  
Lamb of God,  
who takest away the sins of the world:  
have mercy on us.  
Lamb of God,  
who takest away the sins of the world:  
give us peace.

### Ecco la primavera

Echo la primavera,  
che'l cor fa rallegrare  
Tenp'e d'annamorare  
E star con lieta cera.

Here is Spring  
which makes the heart happy  
It is time to fall in love  
and to be with a happy face.

### Three English Songs

#### Sweet was the song the Virgin sung

Sweet was the song the Virgin sung  
When she to Bethlem Judah came,  
And was deliver'd of her Son,  
That blessed Jesus hath to name.  
Lulla, lulla, lulla, lullaby.  
Lulla, lulla, lulla, lullaby.  
Sweet Babe, quoth she,  
My son and eke a Savior born,  
Which hath vouchsafed from on high  
To visit us that were forlorn.  
Lulla, lulla, lulla, lullaby.  
Sweet Babe, quoth she,  
And rock'd him featly on her knee.

## Come sirrah Jack ho

Come sirrah Jack ho,  
Fill some tobacco,  
Bring a wire and some fire,  
Haste haste away, quick I say, do not stay,  
shun delay, for I drank none good today.

I swear that this tobacco  
Is perfect Trinidad;  
By the very very Mass, never, never,  
never was better gear than is here, by the rood,  
for the blood it is very very good, 'tis very good

## Sing we and chant it

Sing we and chant it  
While love doth grant it,  
Fa la la la la la la la,  
Fa la la la.

Not long youth lasteth,  
And old age hasteth;  
Now is best leisure  
To take our pleasure.  
Fa la la la la la,  
Fa la la la la.

All things invite is  
Now to delight us,  
Fa la la la la la la la,  
Fa la la la.

Hence, care, be packing,  
No mirth be lacking;  
Let spare no treasure  
To live in pleasure.  
Fa la la la la la,  
Fa la la la la.

## PROGRAMME NOTES

### Orientis Partibus

The Song of the Ass is a pageant song associated with the Feast of the Donkey, celebrated by the church on January 14 in the Middle Ages. The feast was to commemorate the flight of Mary, Joseph and Jesus into Egypt. During the pageant, a woman holding a child would ride a donkey (or ass) through the town in a procession that came into the church, down the aisle to the altar. During the procession, everyone sang the Latin conductus or strophic song, *Orientis Partibus*.

### Alle psallite cum luya

This motet illustrates the development of music in the 13th Century. The lowest voice (tenor) of the motet is based on Gregorian chant but is set in a strict rhythm. The two upper parts, called duplum and triplum, exchange voice parts after each interpolation (or trope) of the text.

### Genevan Psalms

The French or Genevan Psalter of 1562 is a collection of the 150 Biblical psalms translated into French verse and set to [125] melodies. It was developed and published under the guidance of the Reformer Jean Calvin. Claude Goudimel's four-part arrangements of the Genevan Psalms were the first complete collection in strictly homophonic settings. They were, however, meant only to be sung at home; part singing, along with instrumental music, was not allowed in church.

### Pulchra es

Monteverdi's Vespers of the Blessed Virgin is the most substantial work of church music prior to Bach's Passions. Comprising a veritable compendium of technical devices known to choral, instrumental and solo singing in 1610, the Vespers may also be noted for marking the entry of the "new style" of music, including "affective" virtuoso singing and the use of basso continuo, into the church. The text of the duet, Pulchra es, is taken from the Bible: Song of Songs, Chapter 6, verses 4, 5.

### Musae Sionae

Michael Praetorius was the most versatile and wide-ranging German composer of his generation and one of the most prolific, especially of works based on Protestant hymns (chorales). Musae Sionae consists of nine volumes of chorale-based pieces in a wide variety of homophonic and polyphonic settings. The settings for two and three choirs respectively for In dulci jubilo and Allein Gott in der Höh (Vol. II, 1607) may be sung or played. However, when performed instrumentally, Praetorius specifies that the soprano part be sung so that the words may be understood.



## Mass for the Parishes

The Organ Mass is a practice or tradition in which parts of the Ordinary and Proper of the Mass are replaced with organ music: organ versets are performed in alternation with the sung portions ('alternatim'). Literature for organ versets spans 500 years from 1500 to 1900; the practice was carried on until 1903 when the Moto Proprio of Pope Pius X imposed a formal ban on alternatim music in general. The Mass for the Parishes is one of two Organ Masses by Francois Couperin which are perhaps the most outstanding of the French Classical School. The organ is exploited for its variety of color and the versets are typically named according to the stops on which they are played.

## Lamento di Tristan, with Rotta

The Lamento di Tristan, preserved in an Italian manuscript of the late 14th or early 15th century, comprises a textless, monophonic dance melody in triple meter. Written in the form of an estampie, it consists of three sections (puncta), each of which are to be repeated immediately, with first (aperto) and second (chiuso) endings. The main dance is then metrically varied (duple meter) in the rotta, or after-dance.

## Ecco la primavera

Francesco Landini was a blind Florentine organist who excelled at composing the polyphonic ballata, a principal Italian musical (ABBAA) and poetic (XyyxX) form of the mid-13th to 15th centuries. Initially a dance-song in 2 or 3 parts for voice(s) with or without instruments, the ballata was also cultivated as art song from the mid-14th century onwards. Ecco la primavera is written for two voices in simple and almost identical rhythms, which suggest that it is a real, as opposed to stylized, dance-song.

## Fantasia a 6 in g, no. 2

The ensemble fancy is central to the chamber music of France and England in the 17th century. It extends from the more conservative works for consort to compositions in the texture of the trio-sonata. William Byrd is the earliest major exponent of the English fancy. His Fantasia a 6 in g, no. 2 is scored for a recorder consort of 2 descants, 2 trebles, 1 tenor and 1 bass. Sectional contrast in the music is primarily achieved through changes in the meter, in the tempo, and in the highly imitative texture.

## Sweet was the Song the Virgin Sung

Unlike the madrigal which was imported from Italy, the Elizabethan consort song arose from a purely indigenous English tradition. It is written for solo voice or voices with viol accompaniment. Texturally, the vocal part always lies within either the treble or the mean (alto) range of the boys' voices. There are two basic types of consort songs, namely, the strophic song and the dramatic lament. Sweet was the Song the Virgin Sung exemplifies the latter type with its through-composed setting of the elegaic verses that appear to derive from the tragedies which were acted by the companies of choirboy players at the Elizabethan court. It is originally scored for solo voice and a consort of (4) treble or alto, tenor and bass viols.

## Come Sirrah Jack Ho

The English madrigal differs from its Italian prototype in that its emphasis is on the overall musical structure rather than on the dramatic content: the work is less prone to being split up by rapid and unpredictable changes at the whim of the text. The three-part Come Sirrah Jack Ho is composed by Thomas Weelkes, who ranks as one of the outstanding figures of the English Madrigal school. It is written in a binary form.

## Sing We and Chant It

The ballett is written in a dancelike meter and is mainly homophonic in texture, with the tune in the topmost voice. It has distinct sections, set off by full cadences and repeated to yield formal patterns such as AABB or the like. Two or three strophes may be sung to the same music. The five-part Sing We and Chant It is written by Thomas Morley, the earliest and most prolific leading figure of the English Madrigal school.

## Canzon in Echo No. 12

The church of St. Mark, with its two organs, was the center of 16th-Century Venetian musical culture and the polychoral tradition. It inspired Renaissance composers from Adrian Willaert to Giovanni Gabrieli to compose music for two opposing musical choirs. Canzon in Echo Duodecimi Toni is for ten instruments. In it, the duet sections for first trumpet and organ of each choir alternate with tutti sections.

Programme notes by Marnie Giesbrecht and Kenneth Chen





